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tic, and are but seldom used; if very dark, they give the head and figure the appearance of having been cut out and pasted down upon colored paper. If you resort to them you will require to soften around the outline to take off that effect, and that can only be done by adding a little white to the color. If the background of the photograph be very dark, and you are desirous to make it lighter, lay on the transparent color, and lighten it up by stippling, or hatching some white mixed with the local tint over it, which will have the effect of relieving the head, and whatever parts of the figure you want to bring out. Very dark grounds may also be lightened by dusting some photographic powder colors over them, and they may sometimes be used on the draperies—but they are not permanent.

In all backgrounds, the colors which predominate over the rest of the picture should find a place. Backgrounds ought to have plenty of light in them, therefore light brown ones are perhaps the best; the colors of the carpet, draperies, and accessories will best determine what you are to do with the background.

Photographers are, however, getting into the way of producing pictures with backgrounds entirely white, and consequently ready to receive whatever shade of color may be desired, and these are infinitely better calculated for artistic display than those heavy grounds which require discernment on the part of the artist to understand where the outline of the hair terminates and the background commences. Paint curtains and the like over the background, and put on the lights with body colors.

Toward the end of the work you will observe a number of inequalities in the tints, caused by the square patches of color which you have laid on, during the progress of heightening the carnations, grays, etc. These require to be filled up by the point of the pencil with an assimilating color; and that filling up is termed "stippling." Be careful not to begin doing this till the work is nearly finished; for if you commence too early, you will most assuredly impart a woolly appearance to it,

When the spots are black, you must stipple white over them. Avoid, as much as possible, all washing out of

colors and pencils to work with, for your success will, in a great measure, depend upon all three; and do not be over-anxious to give to your work a very high finish, which, after all, does not constitute excellence.

ELEMENTS OF CHROMATICS.

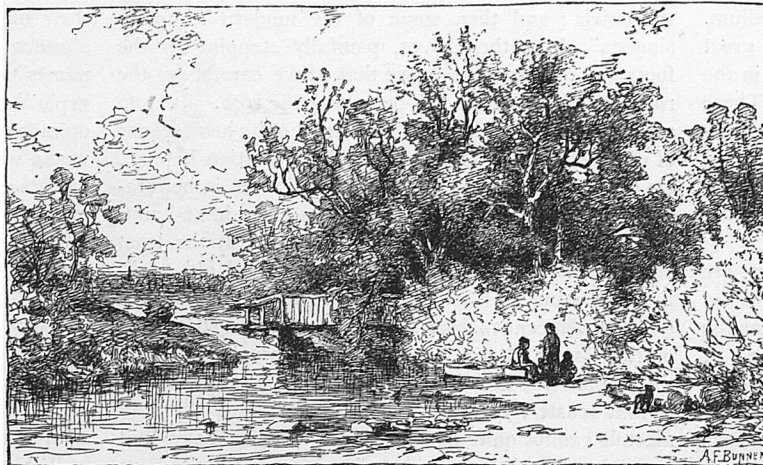
PROFESSOR L. M. WILES recently delivered a lecture before the students of the National Academy of Design on "The Elements of Chromatics." The lecturer, while telling nothing absolutely new, illustrated the principles of color so lucidly as to be easily understood by persons not having the time or inclination to study the subject thoroughly. We give the following abstract:

Two colors appear mutually advantageous when they are complementary; each will tend to draw out its complement in an adjacent color, whatever that may be. This is a law in the nature of colors.

Many are familiar with the amusement of looking intently, for a few moments, upon any object of color, until the eye is fully impressed with it, when, upon closing the lids there appears what is termed a phantom of the object in the eye, but having its complement in color. Here Nature asserts a reaction to restore the health of sight.

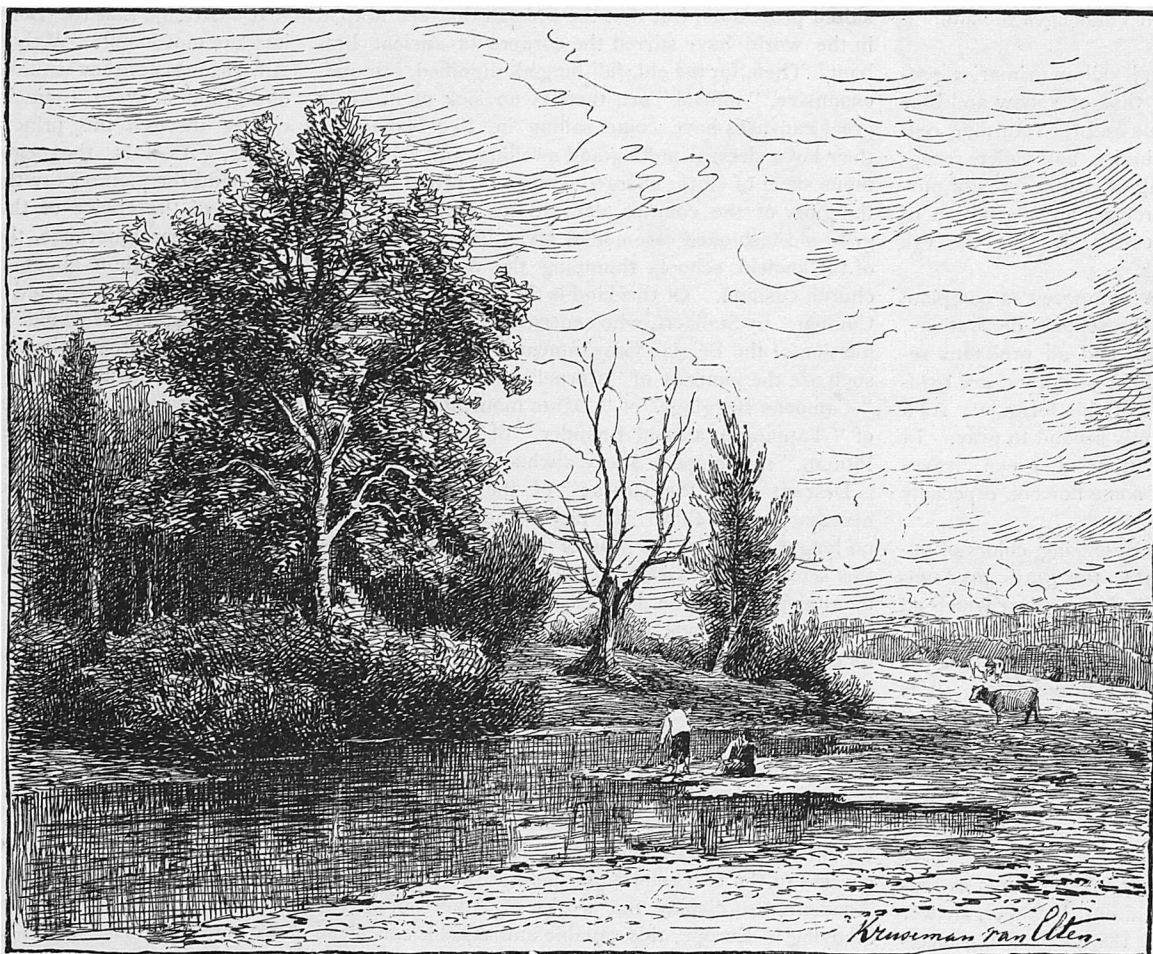
These complementary effects are almost continually perceptible. We see red clouds flecked against the green-tinted skies of sunset; and the jewelry of stars against the dark blue vesture of night. It is in the complementing of tints to our complexion that we become concerned regarding the colors of our apparel. But we are able to attain the more important ends of this if we bear in mind this law of complements.

Let us for a moment inquire why it is that few complexions can sustain safely the tints of lavender. Is it not that lavender—one of the tints of purple—may draw out the otherwise latent yellow in these complexions? By the same law were the dress yellow will there not appear more or less of purple? So orange drapery will cause a fair complexion to appear blue; and in its turn, blue will impart orange. As these developments are not usually



"SUMMER-TIME IN NEW ENGLAND." BY A. F. BUNNER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.



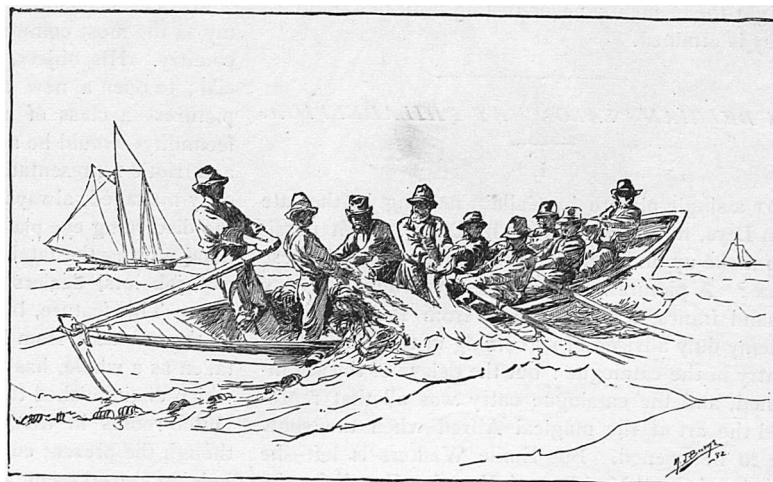
"AFTER THE RAIN." BY KRUSEMAN VAN ELTEN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.



"EVENING ON THE THAMES." BY W. J. HENNESSY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.



"THROWING THE SEINE." BY M. J. BURNS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

which is by all means to be avoided. When white spots appear on the background, stipple them in with a color that assimilates to it, and then proceed as usual.

spair, but go on copying from good pictures, till you become better acquainted with color. Be particular in obtaining good photographs to work upon, and good

what we desire to realize, we avoid the contiguity of these colors.

White tends to darken, by contrast, and black to

whiten or blanch. White, however—especially of the more delicate fabrics—has the redeeming quality of distributing much delicious gray in its shades and shadows; and gray is universally a harmonizing medium. As black tends to whiten the complexion, too great contrast is mitigated by an interposition of gray, in the material of laces, or other translucent fabrics. These soften the sudden contrasts. In the selection of colored materials, therefore, there are two essentials which are requisite:

1. Their colors by complement, and
2. Their strength by contrast.

Usually the tertiaries, with their tints and shades, are safe, inasmuch as they are lower in the scale of color than the complexion. Thus, a brunette may wear the hues and shades of purple; but she avoids its tints. It is when we are selecting tints that rival the tints of the complexion that we are in danger, for these may be at war with it. The tertiaries are also retiring, and leave us the primaries and secondaries from which to choose for ornamentation.

For our study of the harmony of colors, we have given to us that grand and beautiful chart first hung in the heavens to span the floods. The rainbow is an endowment of every artist's palette. It affords him his key and his scale. Brilliant in its wealth of perfectly pure colors, it is a picture that challenges the admiration of created intelligence.

The suffusion of the red and yellow primaries produces the secondary, orange; that of yellow and blue produces green, and that of blue and the returning red, which is anticipated, purple, indigo and violet, recognized in the rainbow, consisting of two degrees of purple. The whole scale is, therefore, an alternation of the primary and secondary colors, leading the eye through harmonious gradations.

No chromatic scale was ever composed so complete as this splendid example. Household decorations, costumes, bouquets of flowers, and all problems requiring a harmonious arrangement of colors, are readily adjusted through the orders of this formula. As a sustaining medium, green is only second to gray. In bouquets, therefore, a distribution of green leaves tends to enhance the effects of some flowers, especially the red and white ones.

I speak of the two great harmonizing colors of nature, gray and green. Of these the grays predominate, forming nature's universal area, against which all her other colors are most lovingly relieved. Even the greens—which stand next—so reflect the grays of the atmosphere as virtually to become gray-greens. It is from these prevailing colors, in combination, that all others assert their normal forces. Hence the walls of our apartments should usually be given the greenish-gray tints.

One author has said: "Since nature has carpeted the earth in green and given it a canopy of blue, there is no reason why our apartments may not thus be rendered harmonious." This could not, however, answer the requirement of nature, since the harmonizing medium of atmospheric grays, reflecting from verdure, would be wanting. Besides nature is profusely distributing her rocks, earths, and tree-trunks in a variety of grays. You may have observed when the hand of man has cleft the timber and laid bare the fresh wood how nature at once begins the process of searing it through the elements, never resting until her standard of gray is attained.

THE BELGIAN "SALON" AT PHILADELPHIA.

I.

NOT a single picture by Gallait, nothing by the late Baron Leys, not a marine view by Clays! Is it possible to make up an exhibition of Belgian art with these lacunæ? A picture by Alfred Stevens, valued at forty thousand francs, was dispatched from Paris, and the Academy duly advised of its coming in time for a careful entry in the catalogue; but the delays of the sea intervened, and the catalogue entry was all that represented the art of the magical Alfred when the show came to be opened. But Emile Wauters is left—he who painted the "Madness of Van der Goes" for the Paris Exposition; two of his studies are sent; the vigorous Alexander Struys, with his impressive scenes of "Dishonored" and "Forgotten;" the melodramatic Slingeneer, who has been melting successive world's fairs with his lachrymose Christian youth asleep among

the lions; veterans like Guffens and Bossuet, the first with some staircase decorations almost good enough for Gallait—these lieutenants console us for the loss of the chiefs; and then some of the modern "impressionists" show themselves, painfully stepping in the footsteps of Manet, to prove that, if we cannot get the rose, we can get what has been near the rose. It is an exhibition of "almosts"; if we cannot quite have scenes of diffused light, à la Manet or à la Bastien-Lepage, we can get Seeldrayer's "Countess Egmont in her oratory after Exile," with diffused lights enough, and suitable absence of opacity; only there is just the least suspicion of conventionality, the effect of old traditions, clinging to it all. If we cannot quite obtain a good translucent marine by Clays, we can get "Noon on the Banks of the Scheldt," by Rossaels, in which the torpid river does its best to attain the salt freshness of that master, yet with the difference that even immortals cannot quite do away with, between a stagnant stream and a glittering tide. If we cannot quite have the gem-like, near-focused glitter of the modern Spaniards, Jimenez and Casanova, we do get the "Corner of a Flemish Farm," by Verhaert, in which the heads are modelled with a quiet crispness, quite in their style. All these recognitions prove that modern Belgium is not nodding, as some have supposed, among its old fossilized professors, but that the breezes that are abroad in the world have stirred the corners of ancient Brabant. Then, for the old, full-lunged, dignified, orotund, expansive, "official" art, there is no lack of it. The great canvases have come sailing in, like bishops in their lawn sleeves, puffing and swelling, and each enormous sheet of cloth, charged with some proud boast of the glory of the country, delivers its message in the good old-fashioned ceremonial style, like a pound-text of the ancient schools thumping the dust out of the church cushion. Of this kind is the "Last Gladiatorial Combat," by Stallaert, who consents to act on the commission of the Belgian Government for this affair; and such are the pictures of "Cornelia and her Jewels," of "Camoens Begging," of "Dante mourning Beatrice," of "Tapping in a Steel Foundry," of the "Death of a Pitman," not to speak above a whisper of a very large "Descent from the Cross;" of the last, it is only necessary to say that it is a pity Catholic governments no longer shine in the way of planting colonies; for this sentimental wax-work group would be in place as an altar-piece in the last island of the westernmost ocean; it was made for colonial purposes, and bears its destination stamped all over it, even as the early works of Murillo. The author of this bit of pathos is Alexandre Thomas.

It is time to explain what is the purpose and origin of the exhibition. The scheme was organized, to his great credit, by the Belgian Consul-General, M. Edouard Sève, a gentleman of culture quite cosmopolitan, of enterprise quite American. Having noticed the success of the two exhibitions held at the Philadelphia Academy to display the works of American artists studying in Europe, this capable ambassador conceived the present magnificent plan, by which America rejoices in an exhibition certainly the most imposing since the Centennial, and excelling the old famous exhibitions that used to be held in this country in the provincial days before the war—Boker's, of Düsseldorf painting, Rustum's, of English art.

M. Sève sagaciously chose the Pennsylvania Academy as the most commodious place of exhibition in the country. His object, beyond a doubt, was commercial; to open a new conduit for the sale of Belgian pictures—a class of art marked by the most terrific fecundity—would be a work worthy the best efforts of a patriotic representative. A scheme, however artistically managed, always smacks of its true motive, and the discerning eye plainly sees, the fingers of a man's hand writing the fatal words, "commercial, commercial, job lots, dealers' remnants," all over the exhibition. This feature, by the bye, does not prevent many of the canvases from being admirable. But the show, taken as a whole, has that fatal dealer's wareroom look which distinguished the French, the German, and the Dutch rooms in the Centennial Exhibition. In fact, though the present contribution is an official act of the Belgian Government, it must be remembered that that government is not dealing with ours, but simply with a State Academy in a particular metropolis. To have secured such a contribution as would have been our ideal, to have caused the Belgians to strip their town-halls of the choice works of Leys and Gallait (as was

done for the Paris Exposition of '67), our own President should have come forward half-way, and made the show a commerce of courtesies between two nations in their highest patriotic vein. The true reason for the absence of the greatest painters of all, is that the real names to conjure by are in the clutches of dealers, who exploit them, guard their reputations, purchase the opinions of critics, and contrive for their favorites a vogue which is probably a little exaggerated. These dealers will not run any risk, and will not allow their protégés to cheapen themselves in any dubious way. I can fancy the most pathetic conversations between Consul-General Sève and the pursy dealers of his own proud Brussels. "How many of my Alfred Stevens will you guarantee the sale of?" the merchant would perhaps demand. "Guarantees impossible, probabilities rosy, possibilities boundless," would be the natural reply. "Get the King to decorate me, and I will send you herds of cattle by Verboekhoven." "Very well, I can no doubt get you the ribbon of a chevalier of Leopold." "Ah, my dear Consul, make them give me the cross of a commander, and I will throw in a dozen pearls by Alfred Stevens!" The necessary pearls not being visible, it is to be presumed that these touching negotiations have not yet been successfully concluded.

It is strange that the Belgian experts did not come into the movement. With a little more knowledge of American taste, they would have seen the capabilities of a grand show on a much more select plan, to be carried through the principal cities of the United States. As it is, the negotiations were with artists only, and the pictures are the sweepings of the studios, instead of the choice of the dealer's shops. But the most Chinese ignorance, the most untravelled dulness prevails in Belgium about America. The "Indépendance Belge" actually said that the American market was such an one as would buy counterfeit Gallait's by the dozen, apparently dreaming that it was speaking of Glasgow, or Birmingham, or New South Wales, or some other penal colony of artistic forgery.

The Belgian pictures have come to a country a little too ambitious and too wise to buy any but the best. The shabby character of the exhibition hurts it. The melodramatic character hurts it. There is here less chance for melodrama divested of merit than in any of the old nations of Europe. Quality, inventiveness, sincerity, and absence of the old-fashioned academic character, are what our experts and artists recommend and what our collectors wish for.

A capital idea has been inaugurated, to combine the privileges of a museum and of a possible salesroom; the Academy has been constituted a bonded warehouse for the reception of these canvases. The bulk of the pictures therefore pay no duty, the customs being collected only from such as are sold.

Perhaps the most honored name among the contributors is that of Wauters, the admired painter of the "Madness of Van der Goes." He sends two capable color studies. One is that for his picture on the grand stairway of the City Hall at Brussels—"Mary of Burgundy Swearing to Protect the Rights of Brussels." This takes us back to 1477, the proud days when each city of Brabant was like a kingdom, and when not even the daughter of Charles the Bold could sell its rights to Louis XI.; poor Mary, still pale with grief for Humbercourt, takes the unwilling oath; the painter concentrates all the spirit of the age in the figure of the jealous echevin of Brussels, who strokes his chin watchfully in front; behind her, he paints the lovely Burgundian ladies of the duchess, and her starched duenna. Another picture sent by Wauters, more finished, shows Duke John IV. trying to quell a street-demonstration of the trade-guilds. Both these are almost colorless, leathery in hue, but drawn with the practised ease of an old champion of design.

In fact, the ghost of Delaroche has swept through the halls of the Brussels Academy and vivified them with his inspiration. In France, how dead, how buried, is Delaroche now; in Belgium, he may be said to live still, very sprightly and vivacious, in full credit and renown. Gallait, indeed, was really his pupil. He has saved a great deal of Delaroche's weeping in hermetical tear-bottles, and spares us a drop on occasion. Wauters is another of the trade.

There are numerous other painters represented in this exhibition whose works are worthy of notice, but the consideration of these must be postponed until next month.

EDWARD STRAHAN.